Temporary Public Art

changes and interventions

Projection on the Duke of York column and steps, Waterloo Palace, London, 1985. **Krzysztof Wodiczko.**

curated by **Patricia Phillips**

Kate Ericson/Mel Ziegler, Jenny Holzer, Alfredo Jaar, Krzysztof Wodiczko

January 14-February 13, 1988

Gallery Hours
Wed.-Sun. 12-6 PM

Opening Reception
January 14, 7-9 PM

Discussion Program

Critical Issues in Public Art and Public Architecture

January 19, 7 PM — **Waterfront and Urban Access to the Earth**
Moderator: Stephen Korns

January 26, 7 PM — **Public Architecture and Private Development**
Moderator: Kyong Park

February 9, 7 PM — **Monuments Today**
Moderator: Richard Haas

STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

A Not-For-Profit Organization funded in part by NYSCA and NEA. A Program of Cultural Council Foundation

help!

STOREFRONT **is the only not-for-profit alternative space for art and architecture** in New York, and perhaps in the country. Since 1982, our exhibitions, projects, forums and publications have introduced a new generation of experimental works in art and architecture. More than just a gallery, STOREFRONT provides an open forum for much needed communication amongst the community of artists and architects in New York. It is our goal to **support new experiments in art and architecture toward future advancement of the human environment**.
STOREFRONT's objective is to build an **open and free state for art and architecture**. Although STOREFRONT is partly funded by the governmental agencies and foundations, **we need your individual support** even more. Please **HELP!** to keep this public organization going strong with your generous contribution.

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I would like to **contribute new or used equipment** to STOREFRONT for Art and Architecture, and receive a **tax-deduction** equivalent to their current value.

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Please call (212) 431-5795 for any information regarding your contribution. Thank You.

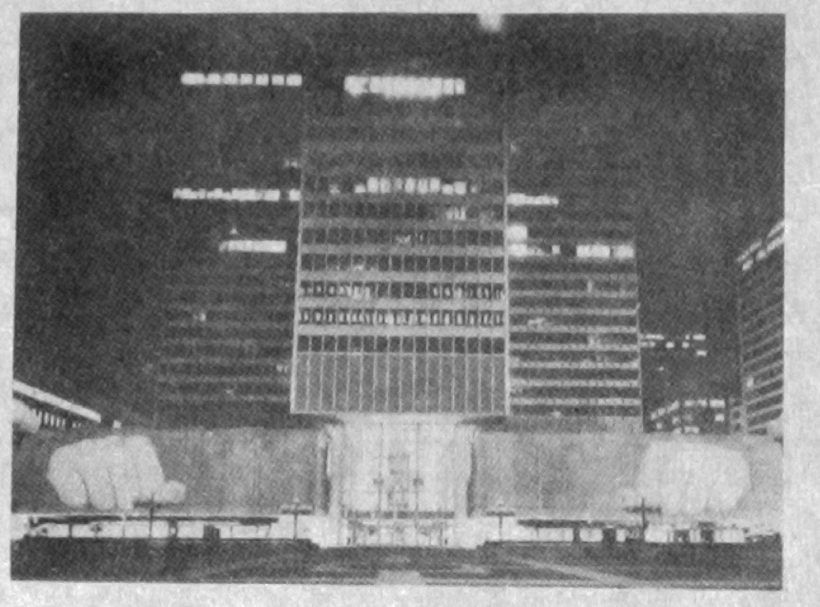
You will be supporting

Exhibitions presenting national and international works of artists and architects.
Past Exhibitions: *Building Projects* by **Macdonald and Salter** from London (87), *Landscapes* by **Othmar Zechyr** from Vienna (87), *bodybuildings* by **Diller + Scofidio** from New York (87), *Berlin-New York Exchange* (87), *Architecture of Ages* by **Imre Makovecz** from Budapest (85), *Tradition of Imagination* by **Bart Prince** from Albuquerque and **Neil Denari** from New York and numerous other New York originated exhibitions. **Future Exhibitions**: *Centricity/The Unified Urban Field* by **Lebbeus Woods** from New York (Feb. 19-March 19, 88), *Long thin yellow legs of architecture* by **Coop Himmelblau** from Vienna (March 25-April 23, 88), *Destruction and Construction* by **Kawamata** from Tokyo (April 29-May 28, 88), *Peter Cook and Christine Hawley* from **London** (Sept. 88), **Steve Barry** from New York (Oct. 88), **Benta Stokke** from Oslo (Jan. 89), and more.

Projects inviting collective criticism on aesthetic and social issues in art and architecture.
Past Projects: **Homeless at Home**, design proposals and polemical statements by 75 artists and architects in response to the crisis of homelessness and housing in American (84-86), **Before Whitney**, 70 alternative proposals to the proposed expansion of the Whitney Museum by Michael Graves (85), **After Tilted Arc**, 25 proposals to remove, alter or preserve the controversial sculpture by Richard Serra (86), and more. **Future Project**: **Project DMZ**, a project inviting artists and architects to propose programs and designs for public use of the Demilitarized Zone between North Korea and South Korea (June 3-26), and more.

Publication of Front
A series of exhibition catalogue and project pamphlets presenting works of independent artists and architects, and documentation of projects investigating critical issues in the arts.

Discussion Program
A series of twice a month round-table forums on critical issues, through an open dialogue with artists and architects.



Projection on the Royal Bank Building, Place Ville-Marie, Montreal, 1985, **Krzysztof Wodiczko**.

Next Programs

Discussion Program

Critical Issues in Public Art and Public Architecture

STOREFRONT for Art and Architecture presents a series of open forums to bring together artists, architects, arts administrators, and writers for round-table discussions of critical issues in public art and architecture. The discussions are intended to further define the aesthetic functions of art and architecture in the public realm, and to advance the critical role of artists and architects in society. The emphasis of these forums will be on discussions of basic principles that can bring collaboraton of aesthetic ideals and public life.

Each discussion will be based on a topical issue presented by a moderator. Prior to the discussion, the moderator will prepare and distribute a press release, a briefing on the issues to the participants. Guest speakers can be invited to contribute their expertise on related matters, but panels will be eliminated to invite direct involvement from all participants in the discussion. All discussions will be tape-recorded for use by other organizations, and as material for future publications.

All discussions begin at 7 PM, and $2 contribution is requested.

Topic **Waterfront and Urban Access to the Earth** — **January 19**
Artists' perspective on the future development of the west side of Manhattan, with discussion of the Municipal Art Society's Waterfront Competition. Moderator: **Stephen Korns**

Topic: **Public Architecture and Private Development** — **January 26**
Aesthetic identity and functional definition of architecture for public function, contrast to the current urban developments under private and commercial interests. Moderator: **Kyong Park**

Topic: **Monuments Today** — **February 9**
Content and subject matter of the arts in an age of cultural relativism. Moderator: **Richard Haas**

Premises of Discussion
Monuments Today

The public art work, the commissioned art work, the art work that was placed in situ in the street or in a public edifice traditionally acted to commemorate, to pay homage to certain beliefs, shared myths or heroes. The notion of something existing out there for another purpose than to be decorous or functionally decorative at the same time, is rather recent, though it was always a major part of any artist's agenda.

Aesthetics were then the subliminal issue not the core of thinking and certainly not the core thought of the sponsor. All this has changed today in our country where we have a system existing which no longer espouses beliefs. All this has steadily eroded over the course of the last century. For an artist to honor war, war heroes, political leaders is simply not part of our reality. Our suspicion of and even disdain for such individuals or concepts precludes any serious artist or architect taking on a commission on this basis unless it can be properly laced with irony or put in perspective.

The core of our thinking and education teaches us that all cultural values and beliefs are relative and that very little can be written in stone, or even in bronze or set in fresco but rather that the ephemeral is the rule of the moment. The concern for durability and lasting power is delegated more to engineers than to artists. If lives are on line, then design and maintenance are premium considerations. The shaping of aesthetics, style and the design of objects will not gain a universal audience or a vast constituency and even among the anointed it will only gain transitory support.

Those past monuments peppering our plazas and parks here in New York as elsewhere, monuments such as Grand Army Plaza in Brooklyn, Washington Square Arch or even the murals and sculpture on and in Rockefeller Center could not gain a support system today amongst the taste makers, critics or approving bodies of connoisseurs.

As much as all these groups may love the existence of these past memorials, they would vote "No" to such frivolity in spending funds for them today.

So what is the agenda generally given or asked for by a patron or public patronage currently? What are the expectations of what might constitute a public? Along the same lines, what is the artist likely to propose or who might the approve artist or type of artist be today? What are the new parameters?

Richard Haas

Jan 21, 7:30PM — An open workshop with program specialists from N.Y.S.C.A. about available grants for architects.

Exhibition

Temporary Public Art: Changes and Interventions
January 15-February 13

Participating Artists: **Kate Ericson/Mel Ziegler, Jenny Holzer, Alfredo Jaar, Krzysztof Wodiczko**

Curator: **Patricia Phillips**

STOREFRONT for Art and Architecture presents an exhibition called "Temporary Public Art" from January 15 to February 13. The exhibition will explore the work of five artists who embrace issues of ephemerality and temporary conditions as inspiration, content, and structure in the production of public art. It is this intersection of public art and temporariness that creates a fruitful site for inquiry. The exhibition will include a documentation of and elements from temporary projects by Jenny Holzer, Alfredo Jaar, Krzysztof Wodiczko, and Kate Ericson and Mel Ziegler.

In the past 15 years, private and public agencies have been established to support the installation of permanent public art. This professionalization of public art has brought a stability to the production process for both artists and communities. But a landscape of only enduring projects is a mixed blessing; the danger is not controversy but banality.

For the artists in this exhibition and the projects represented, permanency is not a desired objective and the short-lived situation is welcomed for the unique opportunities it generates. Because of their ephemeral qualities these projects free the artist to explore marginal circumstances and sites, to examine topical ideas and urgent issues, and to investigate the notion of time itself in public art and public life. Suspended between object and event, temporary public art provides an ongoing laboratory for cultural research.

Temporary projects are a rich but unanalyzed area of creative invention. The temporary in public art provides an expanded and alternative forum for artists and the public to explore the idea and the consequences of public art in the late 20th century.

Patricia Phillips

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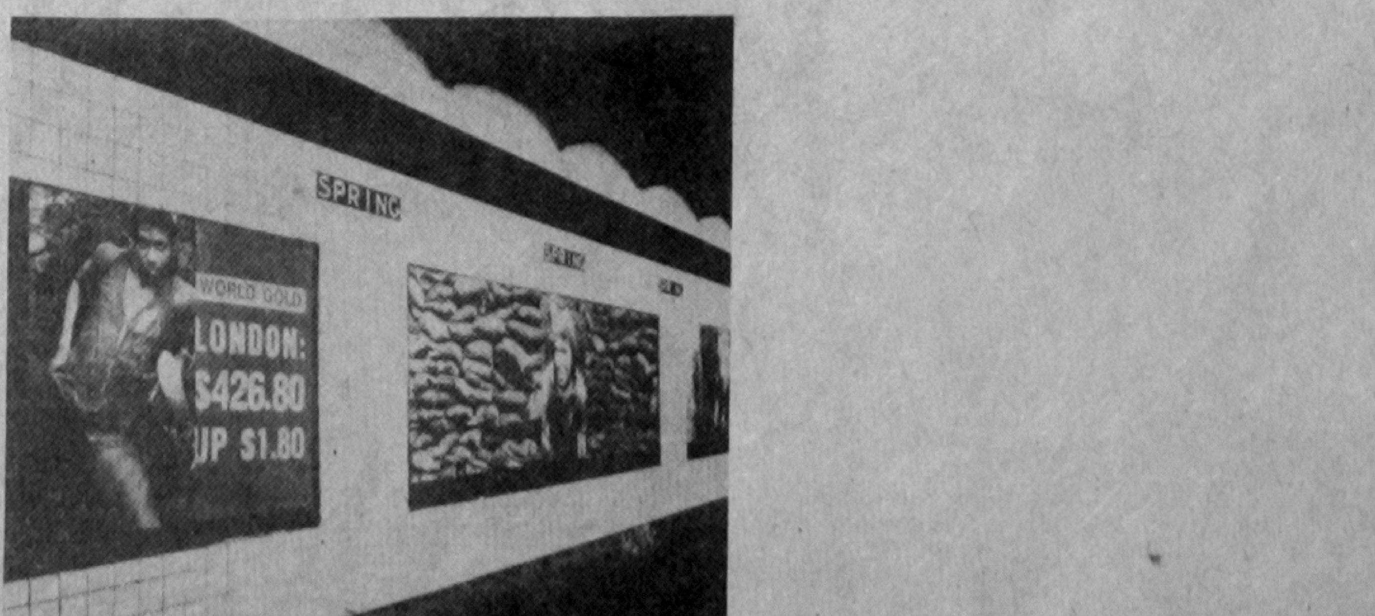

Rushes, Installation in Spring Street Subway Station and 8th Ave., New York City, 1986-87, **Alfredo Jaar**.